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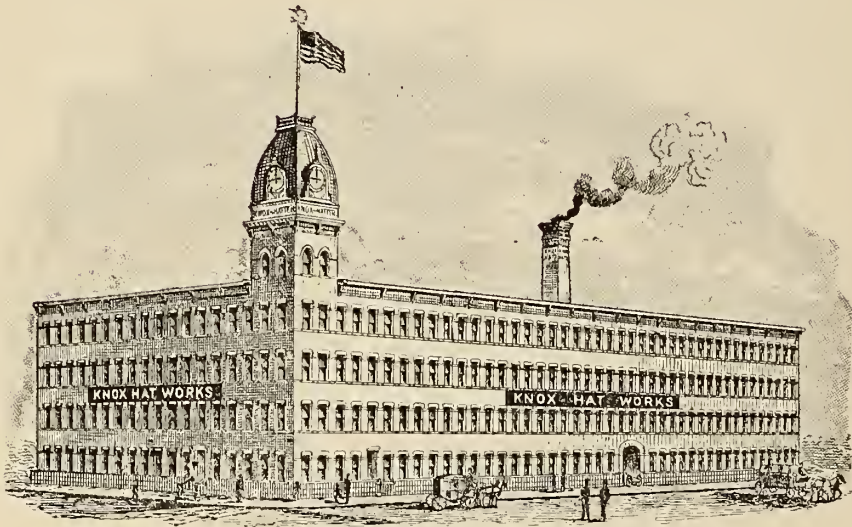
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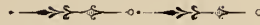
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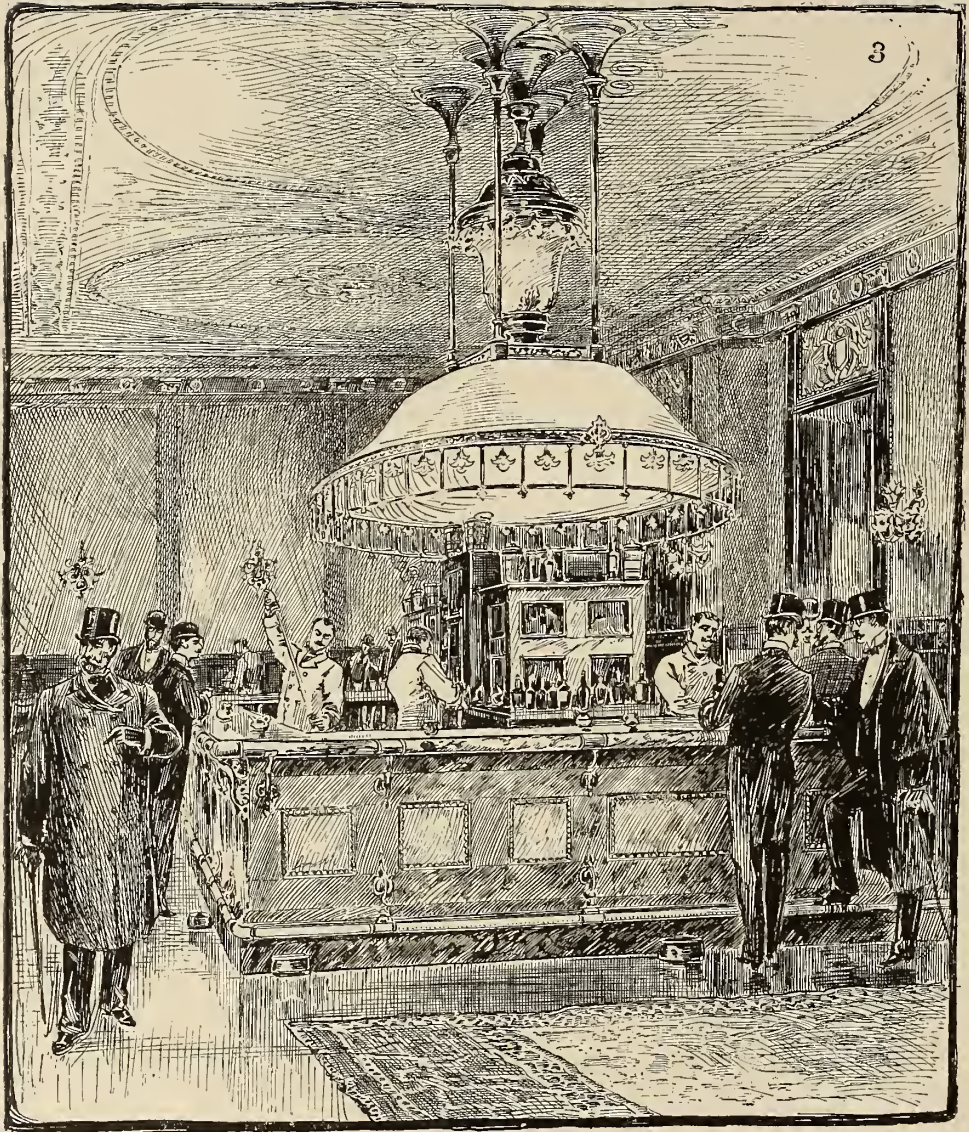
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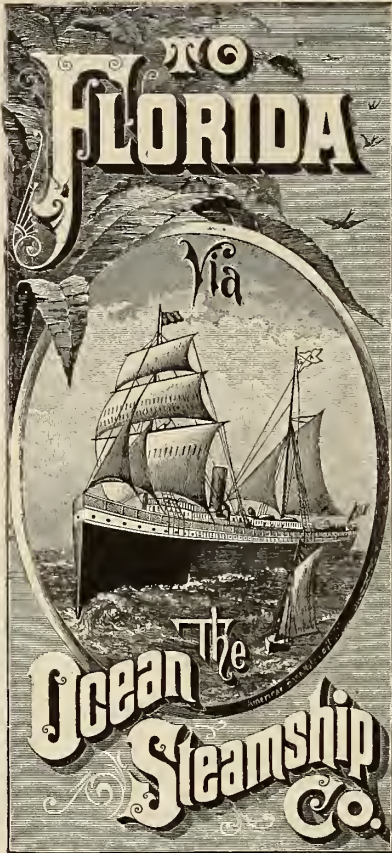
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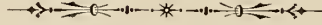
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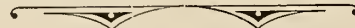
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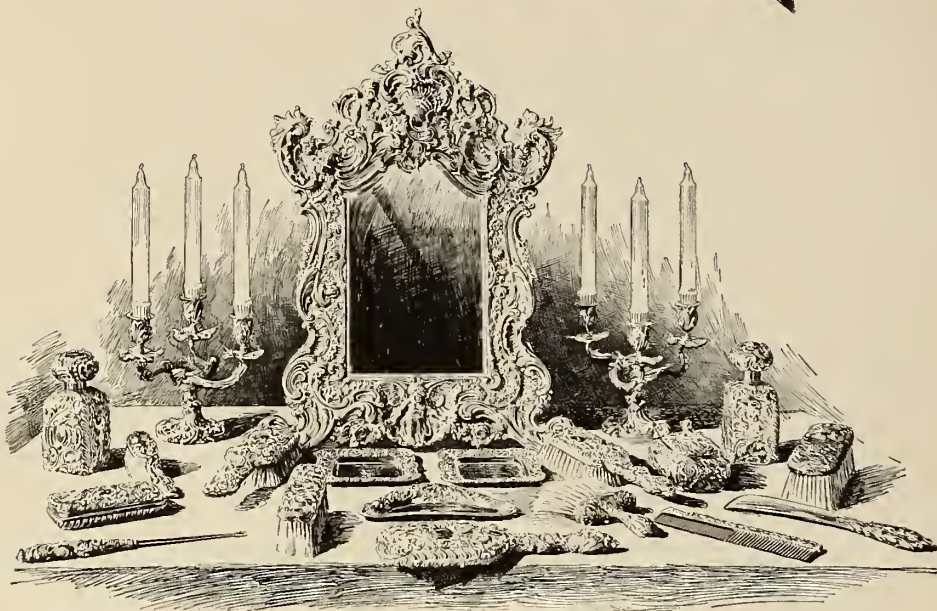
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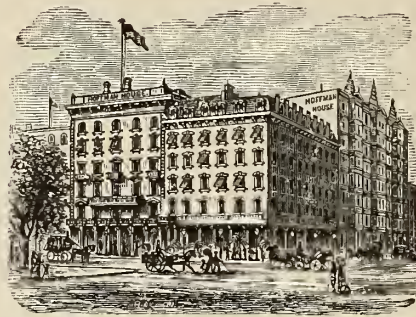
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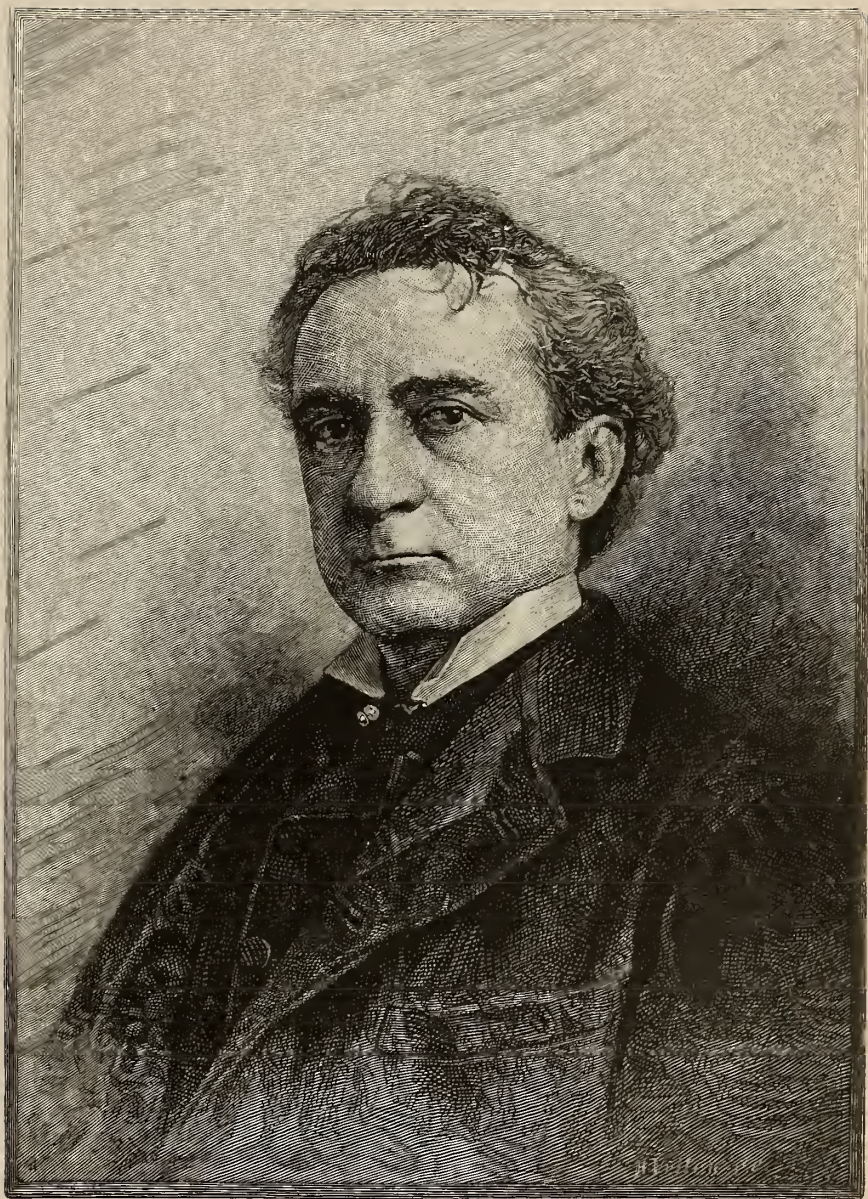
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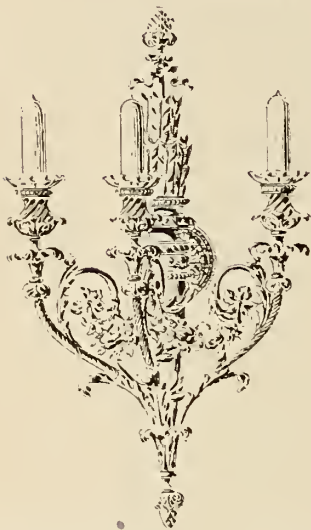
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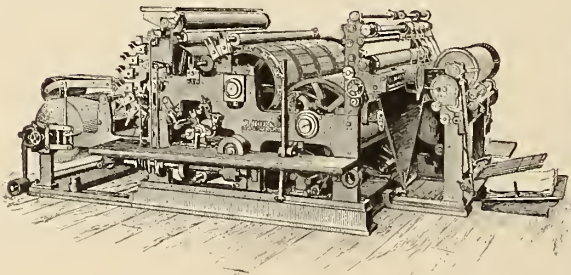
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History of the Actors' Fund.



THE actual formation of the Fund dates from Monday, March 12, 1882, on which day a meeting of theatrical managers was held at the Union Square Theatre, fifteen places of amusement being represented. Soon after several benefits were given, the police aiding in the sale of tickets, and many large contributions were made, the largest being that of James Gordon Bennett, which was \$10,000. On June 8, 1882, the Actors' Fund of America was legally incorporated, 57 leading professionals being in the list of incorporators. The word profession was defined in the act of incorporation to include all who earn a living in connection with the theatre.

Ten applications for aid were received at the first meeting of the temporary relief committee—a wardrobe woman, an acrobat, a manager, and a stage carpenter being among the applicants, which clearly illustrates that the intention of the founders of the Actors' Fund was to make its charities of the broadest possible kind.

The first general meeting was held on Saturday, July 15th, and the following officers were elected: Lester Wallack, president; A. M. Palmer, vice-president; Theodore Moss, treasurer; and Daniel Frohman, secretary. The trustees for the first year were as follows: Lester Wallack, Albert M. Palmer, Edwin Booth, Edward Harrigan, Henry E. Abbey, William Birch, William Henderson, Joseph Jefferson, John F. Poole, Marshall H. Mallory, Phineas T. Barnum, Lawrence Barrett, William J. Florence, Joseph K. Emmet, Harry Miner, John H. Haverly, and William E. Sinn.

One of the earliest provisions made by the trustees was for the burial of destitute actors. Quarters were generously given to the Fund this year by Harrigan & Hart, in the Theatre Comique, opposite the New York Hotel, on Broadway.

The benefit on April 12th, 1883, netted a considerable sum, the police aiding in the sale of tickets.

Thus the Actors' Fund received through these large contributions and benefits its first great impetus in an excellent showing of cash assets.

On June 8th, 1883, a second annual meeting was held at Wallack's Theatre, the reports showing that the total receipts from March 12, 1882, up to this date, were \$57,392. Burials and the care of the sick had called for the expenditure of \$12,349; nearly 200 professionals had received relief and 22 had been buried. The

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balance was \$43,249, with \$25,545 of the amount invested in United States bonds. The officers were re-elected. A committee was appointed to secure a burial plot, and the trustees were given wide power in matters of relief.

The season of 1883-'84 was not a prosperous one for the Fund. The experiment of a series of simultaneous benefits, all given on April 17th, 1884, brought in but a small sum, and the report at the annual meeting, June 3, was discouraging. The entire benefits had only brought in \$7,913; the disbursements, \$13,787. Forty-two professionals had been buried, and 168 relieved. The following officers were elected: H. C. Miner, president; William Henderson, first vice-president; William E. Sinn, second vice-president; Samuel Colville, treasurer; and Harry Edwards, secretary. Mr. Benjamin A. Baker was engaged by the trustees as assistant secretary.

On December 23d the Theatre Comique was burned, and many of the papers of the Fund destroyed. The offices were then established at No. 12 Union Square.

The efforts of the trustees, and counsel of the Fund, in the meanwhile secured a great and considerable advantage in the passage of an amendment by the Legislature of the State to the Theatrical License law. Before this the tax paid by the theatres had gone to the Society for the Reformation of Juvenile Delinquents. Since then the distribution of the sum has included a part for the Actors' Fund.

On June 2, 1885, the fourth annual meeting was held. The reports showed that the year's receipts had been \$14,115; expenditures, \$10,617; also that 51 professionals had been buried, and 234 cared for in sickness. The following officers and trustees were elected: A. M. Palmer, president; William E. Sinn, first vice-president; John F. Poole, second vice-president; Samuel Colville, treasurer; Harrison Gray Fiske, secretary; trustees, A. M. Palmer, William E. Sinn, John F. Poole, Samuel Colville, H. C. Miner, William Henderson, Arthur Wallack, M. H. Mallory, James W. Collier, Edward Aronson, Antonio Pastor, Edwin Knowles, J. M. Hill, Eugene Tompkins, I. Fleischman, Samuel Fort, and John P. Smith.

On June 8th, 1886, the fifth annual meeting was held. The year's receipts were \$17,450; disbursements, \$19,901; and 59 professionals had been buried and 289 relieved. The burial plots in the Cemetery of the Evergreens had been purchased, for which \$3,600 were paid. The following officers and trustees were elected: A. M. Palmer, president; William E. Sinn, first vice-president; John F. Poole, second vice-president; Samuel Colville, treasurer; Harrison Gray Fiske, secretary; trustees, A. M. Palmer, H. C. Miner, Samuel Colville, William Henderson, John F. Poole, M. H. Mallory, Edward Aronson, Antonio Pastor, T. H. French, E. G. Gilmore, R. E. J. Miles, I. Fleischman, Eugene Tompkins, Edwin Knowles, R. M. Hooley, John P. Smith, and Harry Watkins. The next fiscal year—1886-'87—was in every way prosperous. Mlle. Morlachi, the danseuse, gave by her will the first legacy ever left to the Fund—which added to its treasury \$1,100.63.

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The sixth annual meeting was held on June 7th, 1887. The receipts for the year were \$27,524.26, and the expenditures \$17,057.31; and 44 professionals were buried and 217 relieved. The following officers and trustees were elected: A. M. Palmer, president; H. C. Miner, first vice-president; William Henderson, second vice-president; T. Henry French, treasurer; Harrison Gray Fiske, secretary; trustees, A. M. Palmer, H. C. Miner, William Henderson, William E. Sinn, T. Henry French, Harry Edwards, John W. Albaugh, Marshall H. Mallory, Eugene Tompkins, Edward Aronson, Antonio Pastor, Edwin Knowles, E. G. Gilmore, Louis Aldrich, I. Fleischman, John P. Smith, Harry Watkins.

The seventh annual meeting was held on June 5th, 1888. The receipts for the year were \$25,318.73; expenditures, \$25,580.98. Additional ground had been purchased in the cemetery—49 professionals were buried and 276 relieved. The following officers and trustees were elected: A. M. Palmer, president; H. C. Miner, first vice-president; William Henderson, second vice-president; T. H. French, treasurer; Harrison Gray Fiske, secretary; trustees, A. M. Palmer, H. C. Miner, William Henderson, William E. Sinn, T. Henry French, Harry Edwards, John W. Albaugh, Marshall H. Mallory, Eugene Tompkins, Edward Aronson, Antonio Pastor, Edwin Knowles, E. G. Gilmore, Louis Aldrich, I. Fleischman, John P. Smith, Harry Watkins.

The eighth annual meeting was held on June 4th, 1889. The receipts for the year were \$27,422.03; expenditures, \$21,838.00; and 59 professionals were buried, and 324 were relieved. At this meeting several important changes were made in the personnel of the officers and board of trustees, and the following were elected: A. M. Palmer, president; Louis Aldrich, first vice-president; William Henderson, second vice-president; Frank W. Sanger, treasurer; Charles W. Thomas, secretary; trustees, A. M. Palmer, Louis Aldrich, William Henderson, Frank W. Sanger, Charles Thomas, Joseph F. Wheelock, Joseph W. Shannon, F. F. Mackay, W. J. Florence, De Wolf Hopper, Harrison Gray Fiske, Edmund C. Stanton, Edwin H. Price, Edwin Knowles, Martin W. Hanley, Antonio Pastor, Joseph Arthur.

The ninth annual meeting was held June 3d, 1890. The receipts of the year were \$32,527.62; expenditures (including the payment of \$5,005.48 principal and interest of mortgage of the burial plots), \$30,521.55; and 55 professionals were buried, and 317 relieved. The following officers and trustees were elected: A. M. Palmer, president; Louis Aldrich, first vice-president; Edwin Knowles, second vice-president; Frank W. Sanger, treasurer; Charles W. Thomas, secretary; trustees, A. M. Palmer, Louis Aldrich, Frank W. Sanger, Charles W. Thomas, Joseph W. Shannon, F. F. Mackay, W. J. Florence, De Wolf Hopper, Daniel Frohmam, Edmund C. Stanton, Edwin H. Price, Edwin Knowles, Martin W. Hanley, Antonio Pastor, Joseph Arthur, J. W. Rosenquest.

The tenth annual meeting was held on June 2d, 1891; the receipts for the year were \$31,884.22; the expenditures, \$28,879.82. During this year the United States bonds had been sold for \$32,737.50, and the money invested in bond and

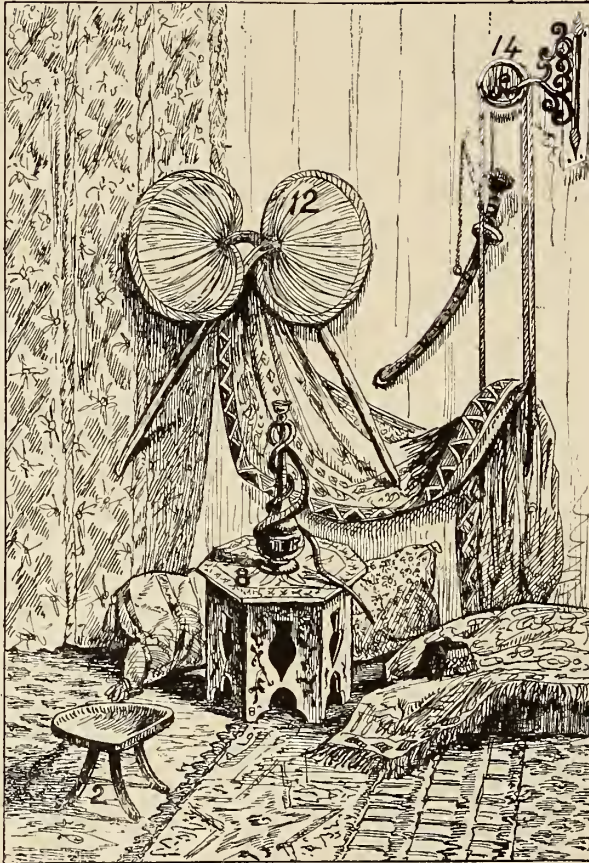
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mortgage ; 66 professionals were buried, and 438 relieved. The following officers and trustees were elected : A. M. Palmer, president ; Louis Aldrich, first vice-president ; Edwin Knowles, second vice-president ; Frank W. Sanger, treasurer ; Chas. W. Thomas, secretary ; trustees, A. M. Palmer, Louis Aldrich, Edwin Knowles, Frank W. Sanger, Charles W. Thomas, Joseph W. Shannon, De Wolf Hopper, Edwin H. Price, M. W. Hanley, Augustus Pitou, Joseph F. Wheelock, F. F. Mackay, Daniel Frohman, Antonio Pastor, Al. Hayman, H. S. Taylor, Rudolph Aronson.

The various incidents in the history of the Fund are set forth in its annual reports. These reports are made at the yearly meetings, and on these occasions addresses have been made by distinguished men—ex-President Cleveland, Senator Hill, Chauncey M. Depew, Gen. Sherman, Gen. Horace Porter, Robert G. Ingersoll, Edwin Booth, Lawrence Barrett, William Winter, Gen. Daniel E. Sickles, Daniel Dougherty, Dion Boucicault, Murat Halstead and others. The Fund now has commodious quarters, with a reading room and a library, at 12 West 28th street. In the not distant future, it is hoped, it will be able to build its own house. To recount the incidents connected with the Fund, to speak of the care it has given to the humblest as well as to the most distinguished unfortunates, would be only to tell of what is in the very nature of its work. President Palmer in his last report, 1890-'91, thus summarizes what has been done :

“I feel it my duty to recapitulate to you each year the character and the amount of work we have accomplished since the beginning. In the nine years covered by the operations of the Fund we have expended for relief, burials, medicines, hospital charges, and burial plots, etc., the sum of \$156,314.42.

The number of people to whom in these years we have afforded relief, without which they would have either had to suffer utter destitution or to become public charges, is 2,571. We have given decent and proper burial during this time to 509 unfortunate professionals.

The secretary's report for the year shows that the number of persons to whom relief has been extended is 438, an increase of nearly 40 per cent. over the number reported last year.

I wish to call attention once more in this connection to a fact which, in the estimate of our work formed by the public, is somewhat overlooked, and that is the absolutely broad scope of our charities. The poor singer or dancer of the music hall or dime museum can turn to this Fund, in the hour of sickness and distress, with as much certainty of assistance and relief as would the well-known actor or actress of the regular theatres. Some good people have urged upon us that this is a mistake, and that the benefactions of the Actors' Fund should be restricted to those who come legitimately under the designation of actor or actress. But we are convinced, after nine years' experience, that the broad and liberal policy established at the foundation of the Fund, and pursued without deviation up to this time, is by far the best, not only in that it brings great good to a large number of needy persons who without its help would be utterly destitute, but also in that the Associa-

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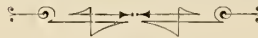
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tion, through the absolutely impartial, unrestricted and undiscriminating character of its charities, wins for itself the commendation, the kindly interest, and oftentimes the sincere and earnest friendship of thoughtful persons both inside and outside our profession who take the pains to inform themselves as to its methods and as to its work. Many so-called "charities" are so hampered by rules and restrictions that the work they set out to do is never more than half done, the moneys they profess to dispense in charity are largely consumed in maintaining expensive staffs of officers, whose business seems to be not so much to care for the legitimate beneficiaries of their societies as it is to guard themselves against imposition. For one, I hope that it will always be the proud boast of our Association that it has never failed to help the needy, even though it has to confess that it has been sometimes imposed upon by the unworthy.

The number of burials paid for by the Fund the past year is extraordinarily large, being in all 66. Of these, 57 were in New York and Brooklyn, 1 in Boston, 2 in Chicago, 1 in Philadelphia, 1 in Baltimore, 1 in San Francisco, 1 in Spokane Falls, 1 in Hoboken, and 1 in Washington.

During the year the number of physicians on the staff of the Fund has largely increased, the total number at the present time being 31. Fourteen of these are located in New York and Brooklyn. The others are in Boston, Chicago, Cleveland, Washington, Cincinnati, Philadelphia, Jersey City, Baltimore, San Francisco, New Orleans, Saratoga Springs, Albany, Kansas City, Mount Clemens, Mich.; Pittsburgh, Denver and Dubuque. During the past year our physicians in the metropolis have made 1,942 visits to the sick people in our charge."

The wonderful growth of the Fund will perhaps be best evidenced by a perusal of the following list of officials, physicians, corresponding secretaries, etc., who are devoting their time and attention to the proper distribution of the Fund's charities, all of them, with the exception of the necessary clerical force in the office, volunteering their services.





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— BY —

Bayne's 69th Regiment Band,

N. G. S. N. Y.

WILLIAM BAYNE, Conductor.

Tuesday, May 3d, 1892.

PROGRAM.

PART I.

- | | | |
|-------------------------------|-----------------------------------|------------------|
| 1. OVERTURE, | "Fidelio," | <i>Beethoven</i> |
| 2. GEMS FROM | "Cavalleria Rusticana," | <i>Mascagni</i> |
| 3. VALSE, | "Special Reports," | <i>Czibulka</i> |
| 4. SELECTION FROM | "The Huguenots" | <i>Meyerbeer</i> |
| 5. AMERICAN PATROL, | (New) | <i>Brooks</i> |

PART II.

- | | | |
|-----------------------------------|------------------------|-------------------|
| 6. CHORUS AND CAVATINA, | "Girumende," | <i>Marcadante</i> |
| 7. CORNET SOLO, | Selected, | <i>Hartman</i> |

MR. CHARLES PETIT.

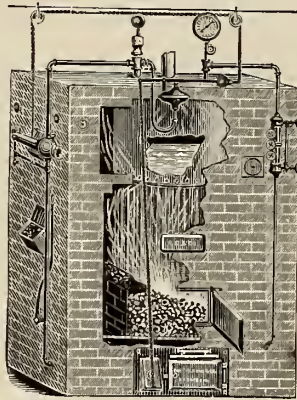
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|---|----------------------------------|---------------|
| 8. GRAND POLONAISE AND AIR DE BALLET, | From "Flora McDonald," | <i>Urich</i> |
| 9. SELECTION FROM | "Macbeth," | <i>Verdi</i> |
| 10. DANCE AFRICAINE, | "Cocoanut Dance," | <i>Gilder</i> |

PART III.

- | | | |
|---|------------------------------|-------------------|
| 11. OVERTURE, | "Guy Mannering," | <i>Bishop</i> |
| 12. AMERICAN DANCE, | Characteristic, | <i>Bendix</i> |
| 13. REMINISCENCES OF THE BARDS OF ERIN, | | <i>Godfrey</i> |
| 14. VALSE DI CONCERTO, | "Estudiantina," | <i>Waldteufel</i> |
| 15. GALOP, | "Narren Carnival," | <i>Gungl</i> |

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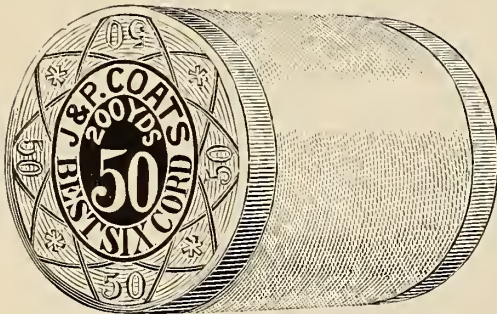
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— BY —

Lander's Orchestra,

J. M. LANDER, Director.

Wednesday, May 4th, 1892.

PROGRAM.

- | | | |
|-----------------------|--------------------------|-------------------|
| 1. MARCH, | “ Russian,” | <i>Strauss</i> |
| 2. SELECTION, | “ La Giaconda,” | <i>Ponchielli</i> |
| 3. PARAPHRASE, | “ Melody in F,” | <i>Rubinstein</i> |
| 4. MEMOIRS, | “ Tannhauser ” (Wagner), | <i>Hamm</i> |
| 5. WALTZ, | “ Kaiser,” | <i>Strauss</i> |
| 6. MARCH, | “ La Reine de Saba,” | <i>Gounod</i> |
| 7. SELECTION, | “ Tyrolean,” | <i>C. Zeller</i> |
| 8. INTERMEZZO, | “ Cavalleria Rusticana,” | <i>Mascagni</i> |
| 9. POLKA, | “ Wildfeuer,” | <i>Strauss</i> |
| 10. SELECTION, | “ La Cigale,” | <i>Audran</i> |
| 11. POTPOURRI, | “ Aida,” | <i>Verdi</i> |
| 12. INTERMEZZO, | “ Naila,” | <i>Delibes</i> |
| 13. SELECTION, | “ Robin Hood,” | <i>De Koven</i> |
| 14. WALTZ, | “ Ange d'Amour,” | <i>Waldteufel</i> |
| 15. WEDDING FESTIVAL, | “ March,” | <i>Jensen</i> |



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Ernest Neyer's B'way Theatre Orchestra,

ERNEST NEYER, Conductor.

Thursday, May 5th, 1892.

PROGRAM.

- | | | |
|---|--|--------------------|
| 1. MARCH, | "Exposition," | <i>Fahrbach</i> |
| 2. OVERTURE, | "Jubilee," | <i>von Suppe</i> |
| 3. WALTZ, | "Sonntagskind," ("Child of Fortune,")—New, | <i>Millocker</i> |
| 4. SELECTION, | "Cavalleria Rusticana," | <i>Mascagni</i> |
| 5. DANSE, | "Espagnole," | <i>Fliege</i> |
| 6. POLONAISE | "Militaire," | <i>Chopin</i> |
| 7. DIVERTISSEMENT, | "Meistersinger," | <i>Wagner</i> |
| 8. POLKA, | "Couci Couca," (New), | <i>Fahrbach</i> |
| 9. CORNET SOLO, | "Trompeter von Säckingen," | <i>Nessler</i> |
| | MR. WM. BURMESTER. | |
| 10. WALTZ, | "Pasman," (New), | <i>Strauss</i> |
| 11. SELECTION, | "Robin Hood," | <i>De Koven</i> |
| 12. DANCE OF THE BAYADERE, | (Feremors) | <i>Rubinstein</i> |
| 13. WALTZ, | "Angelina," (Lion Tamer,) | <i>Klugescheid</i> |
| 14. CONJURATION ET BENEDICTION, | "Les Huguenots," | <i>Meyerbeer</i> |
| 15. GALOP, | "On With the Dance," | <i>Strauss</i> |



—❧— GRAND CONCERT ❧—

— BY —

❧ Bernstein's Orchestra, ❧

ADOLPH BERNSTEIN, Conductor.

Friday, May 6th, 1892.

PROGRAM.

PART I.

- | | | |
|-------------------------|-----------------------------|------------------|
| 1. MARCH, | "Jubilee," | <i>Fahrbach</i> |
| 2. OVERTURE, | "Raymond," | <i>Thomas</i> |
| 3. SELECTION, | "Carmen," | <i>Bizet</i> |
| 4. GAVOTTE, | "Little Darling," | <i>Eilenberg</i> |
| 5. SELECTION, | "Tyrolean," | <i>Zeller</i> |

PART II.

- | | | |
|---------------------------|--|------------------|
| 6. FINALE, | "Lohengrin," | <i>Wagner</i> |
| 7. WALTZ, | "The White Rose," | <i>Bernstein</i> |
| 8. SELECTION, | "Cavalleria Rusticana," | <i>Mascagni</i> |
| 9. GALOP, | "On the Minute," | <i>Wohawka</i> |
| 10. INTERMEZZO, | "Love's Dream After the Ball," | <i>Czibulka</i> |

PART III.

- | | | |
|--------------------------|----------------------------|-------------------|
| 11. OVERTURE, | "College Songs," | <i>Suppe</i> |
| 12. WALTZ, | "Tout Vienne," | <i>Strauss</i> |
| 13. SELECTION, | "Tannhauser," | <i>Wagner</i> |
| 14. POLKA, | "Rococo," | <i>Waldteufel</i> |
| 15. MARCH, | "Coronation," | <i>Meyerbeer</i> |

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—❧— GRAND CONCERT ❧—

— BY —

Louis Conterno's 14th Reg. Band,

N. G. S. N. Y.

LOUIS CONTERNO, Director.

Saturday, May 7th, 1892.

PROGRAM.

PART I.

- | | | |
|-----------------|-------------------|----------|
| 1. GRAND MARCH, | “14th Regiment,” | Conterno |
| 2. OVERTURE, | “Le Domino Noir,” | Auber |
| 3. WALTZ, | “The Postillion,” | Fahrbach |
| 4. SELECTION, | “Wang,” | Boettger |
| 5. CORNET SOLO, | Selected, | Rollison |

MR. W. S. MYGRANTS.

PART II.

- | | | |
|--------------------------|--------------------------------|-----------|
| 6. SELECTION, | “Last of the Hogans,” | Braham |
| 7. COCOANUT DANCE, | Character Piece, | Herman |
| 8. GEMS FROM RED HUSSAR, | “Paul Jones,” “Poor Jonathan,” | Moses |
| 9. GAVOTTE, | “Enthusiasm,” | Bernstein |
| 10. NIGHT ALARM, | Descriptive Piece, | Reeves |

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PART III.

- | | | |
|----------------|----------------|--------------|
| 11. SELECTION, | “Scotland,” | Wiegand |
| 12. PATROL, | “American,” | Meacham |
| 13. WALTZ, | “La Serenata,” | d'Arcy Jaxom |
| 14. DANCE, | “Ethiopia,” | Reeves |
| 15. GALOP, | “Railroad,” | Gungl |



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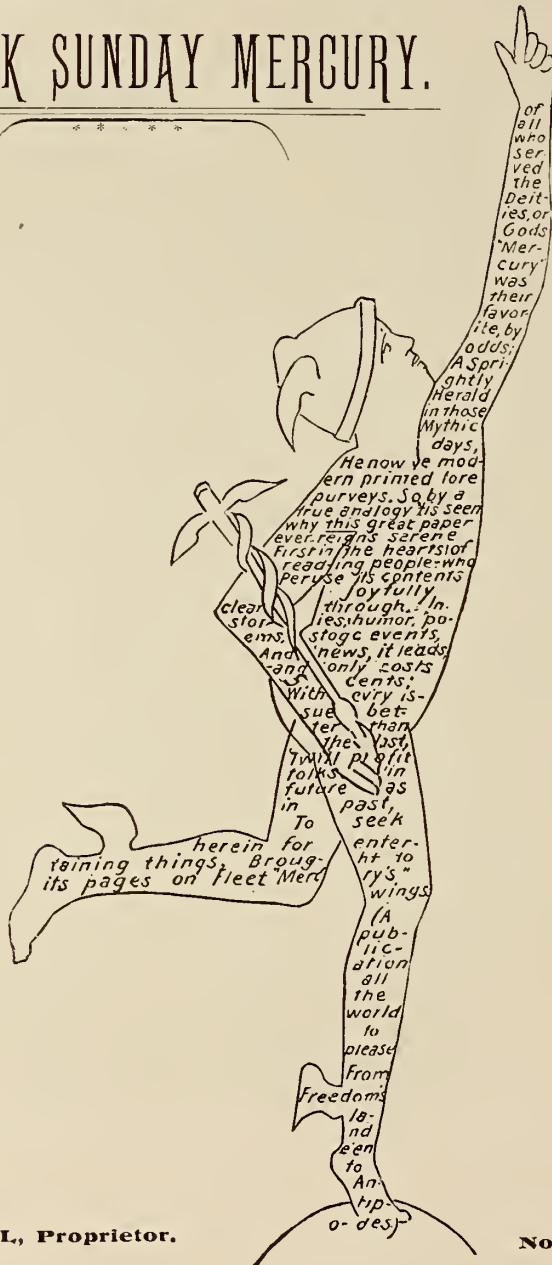
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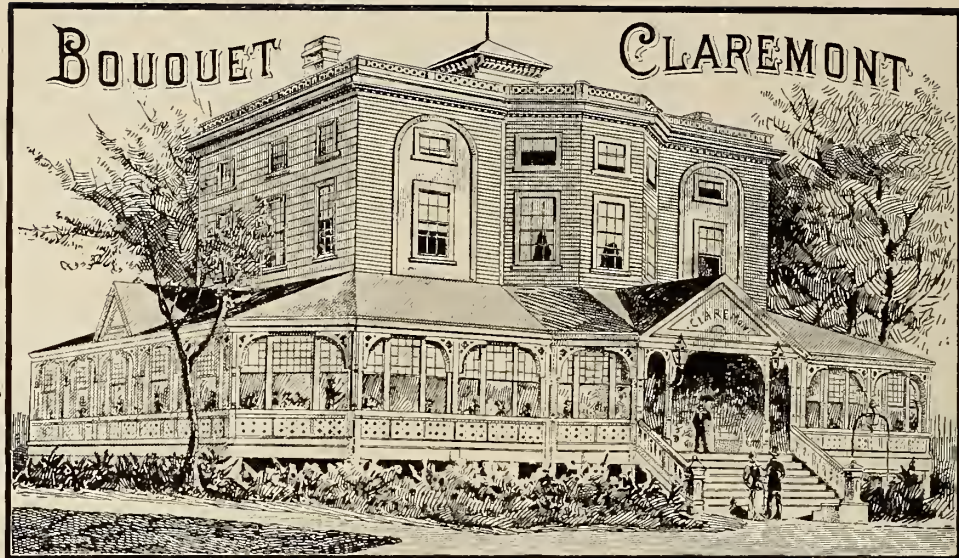
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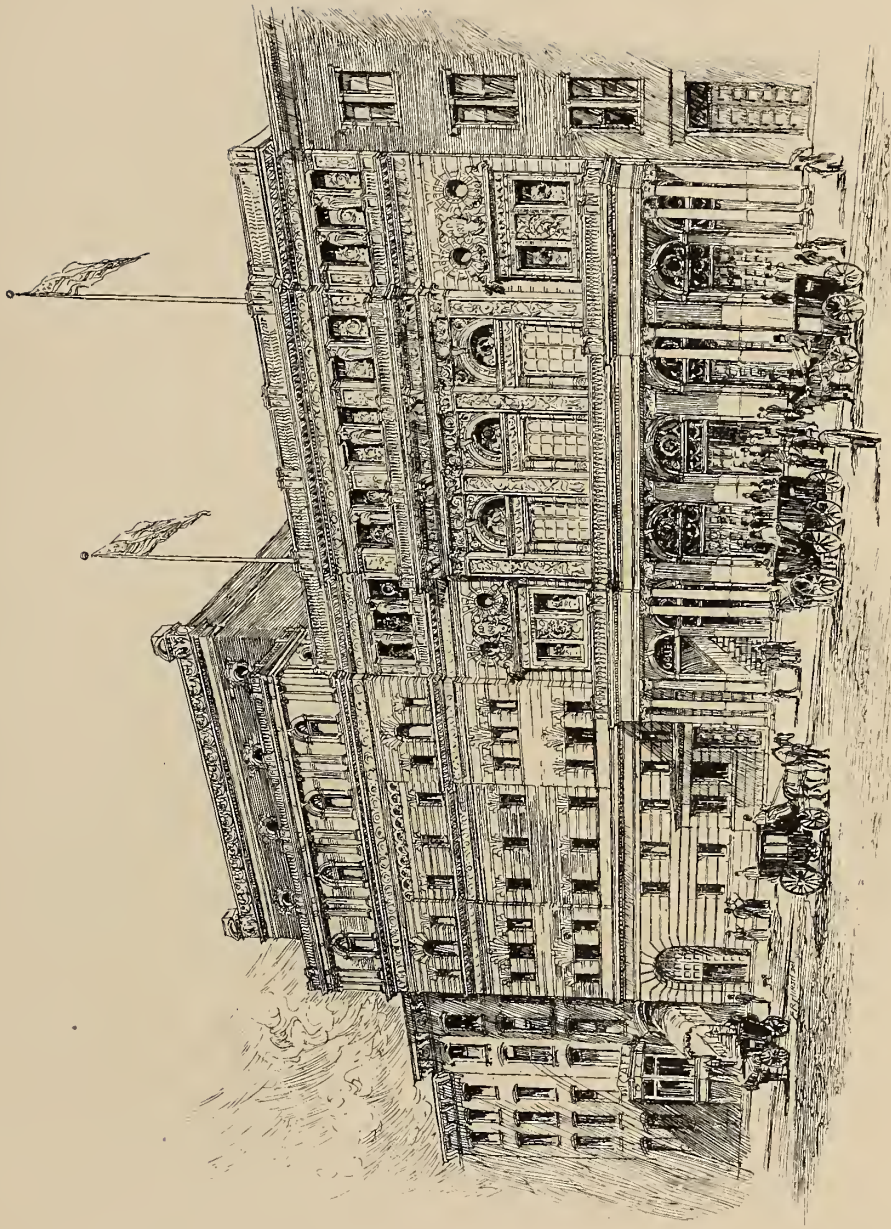
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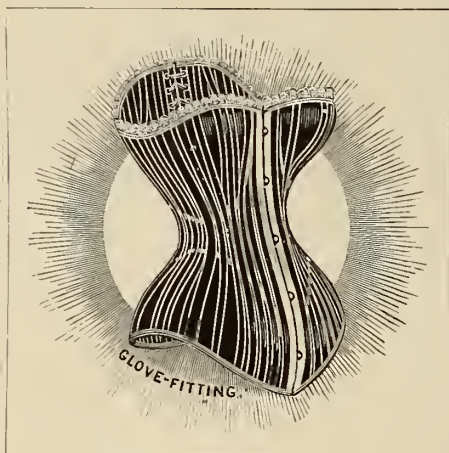
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1. Each work must be in manuscript form and absolutely new to the public.
2. Its merits shall be passed upon by a special jury of five or more competent judges.
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4. The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded ; these shall afterwards be the property of the composers and authors.
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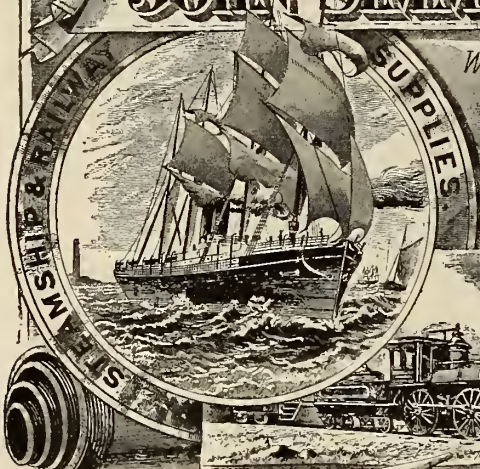


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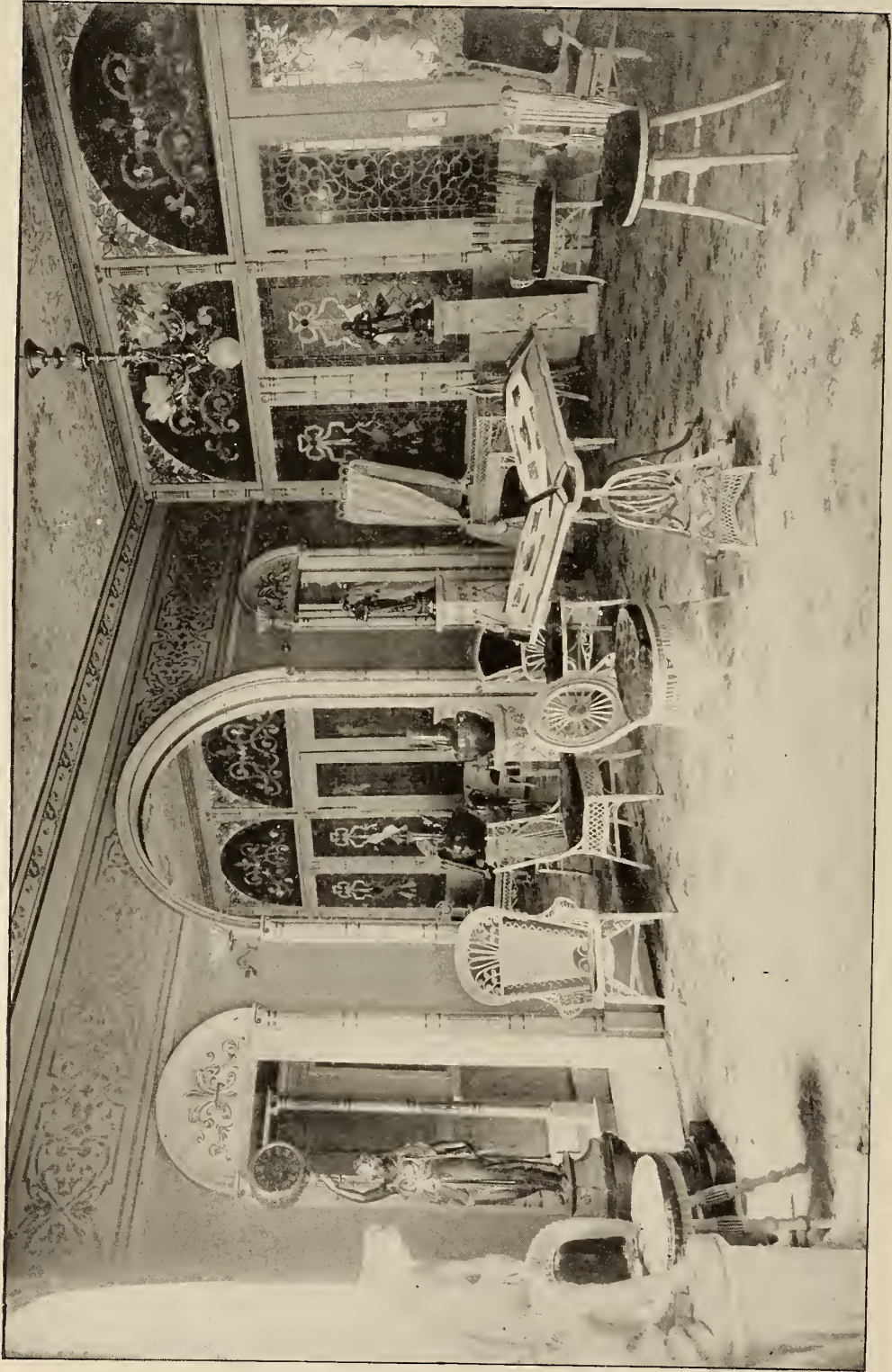
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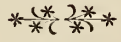
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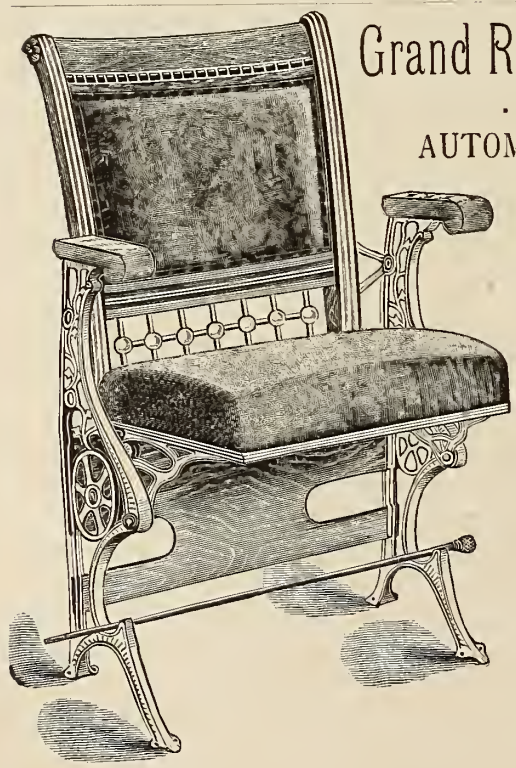
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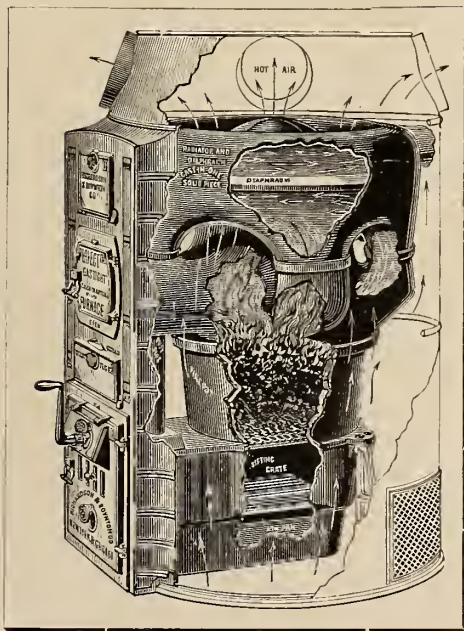
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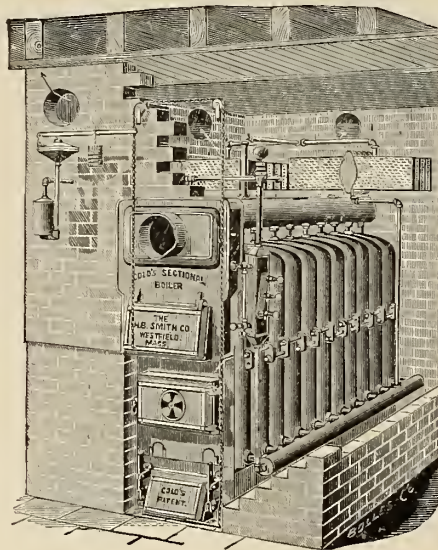
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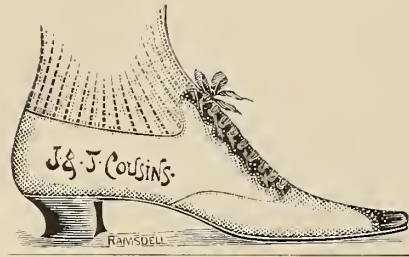
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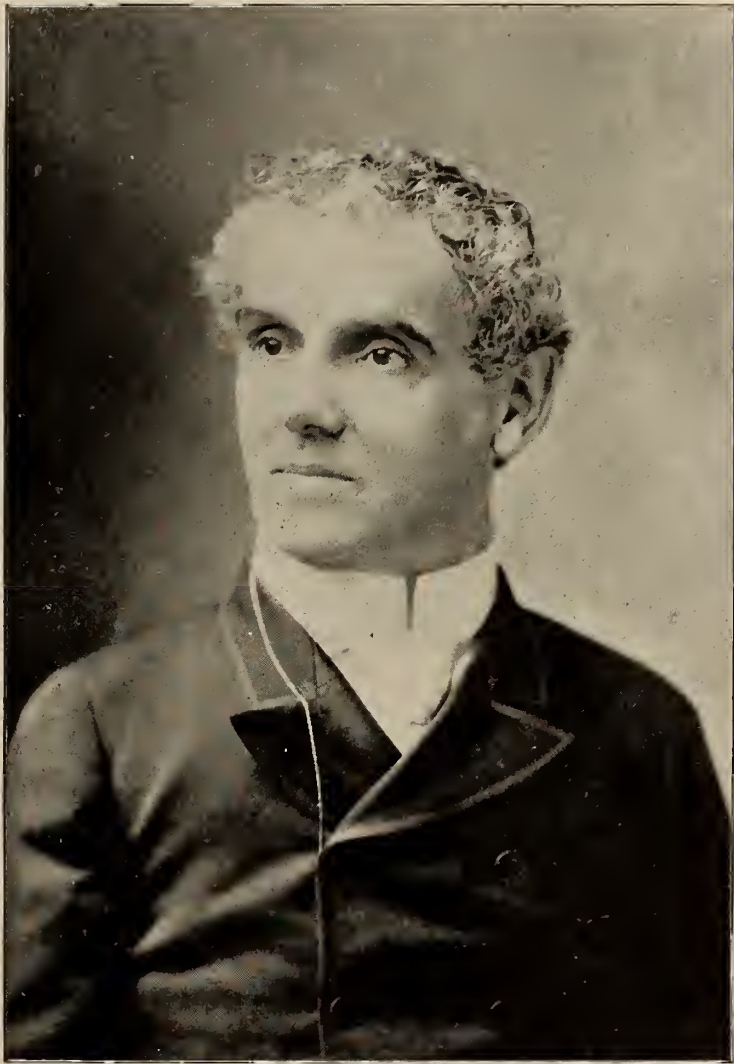
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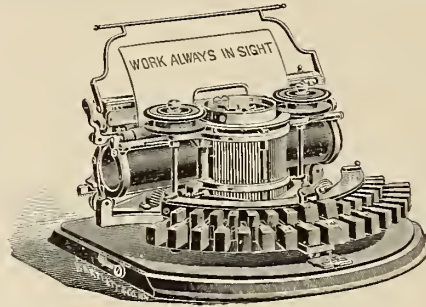
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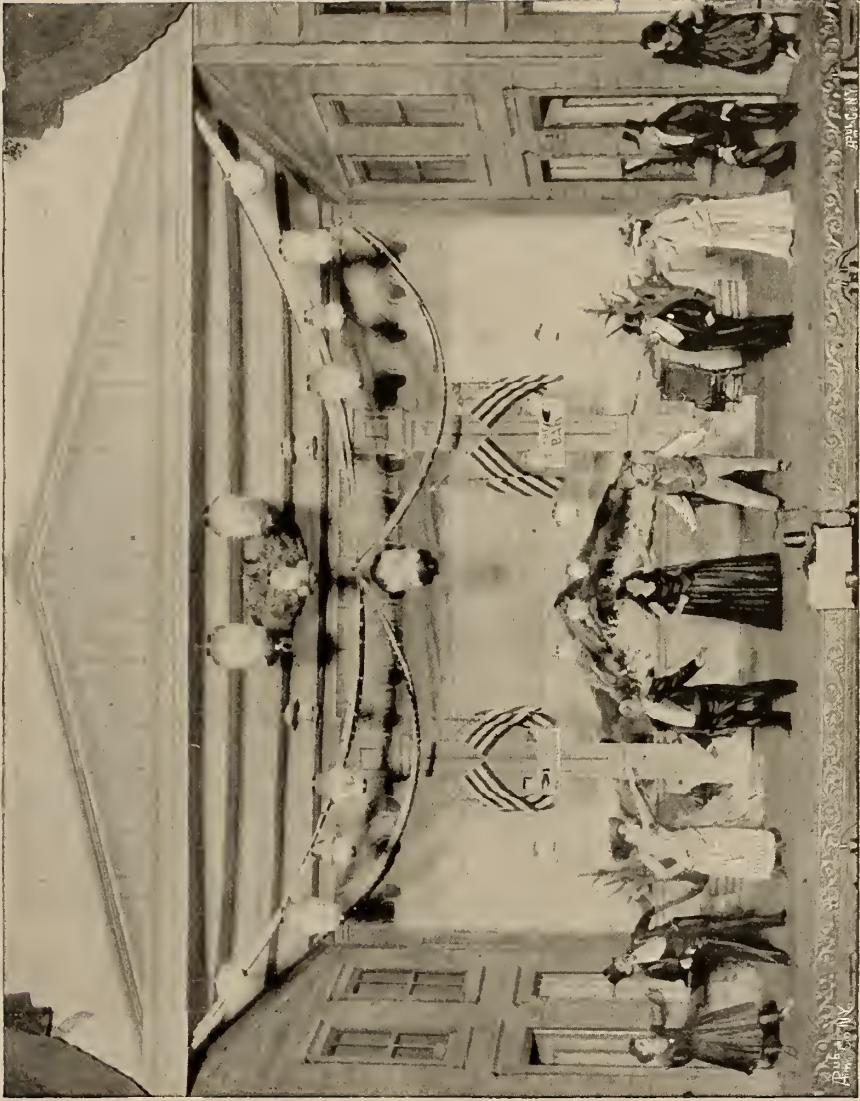
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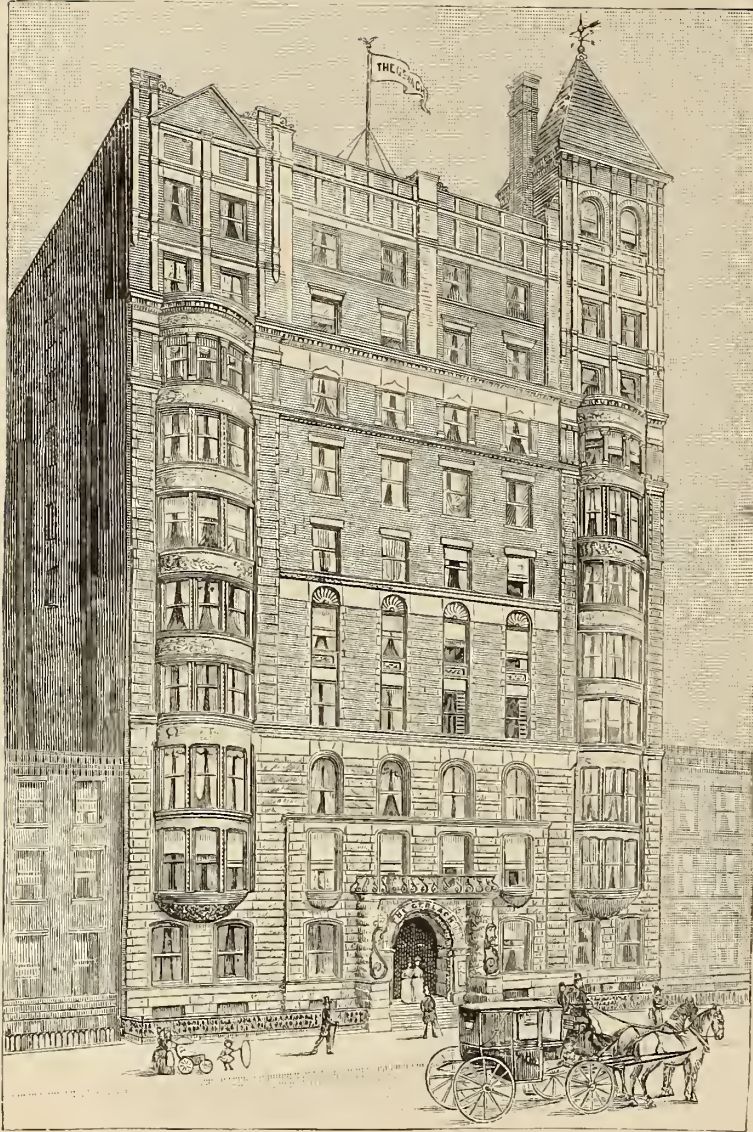
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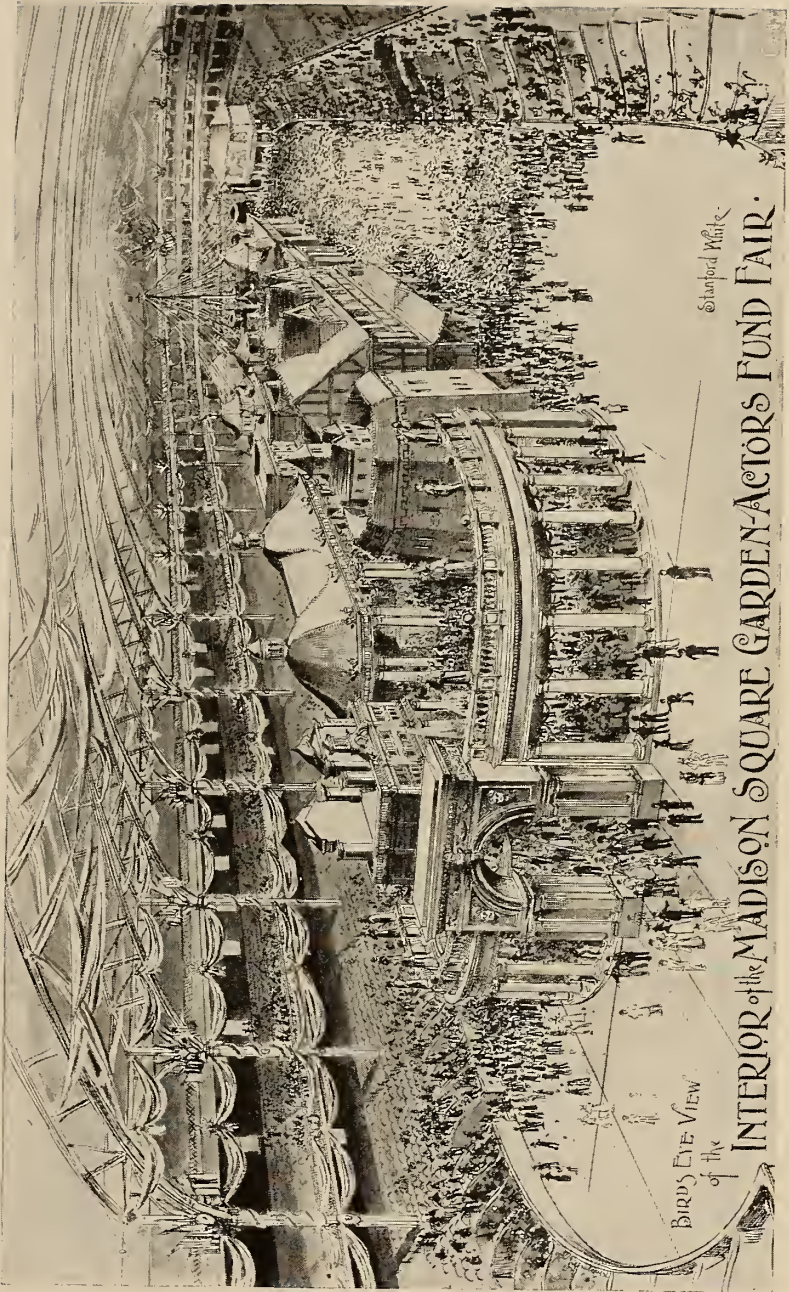
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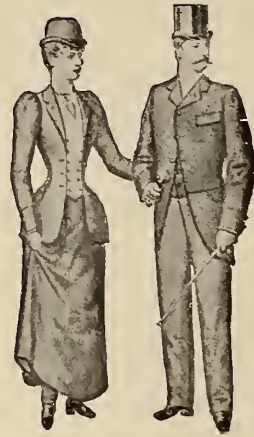
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8.	VALSE,	"Santiago,"	Corbin
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I.	MARCH,	"Gustave,"	Stredicke
2.	OVERTURE,	"Masaniello,"	Auber
3.	SELECTION,	"Falka,"	Chassaigne
4.	CORNET SOLO, Swan Song,	"Lohengrin,"	Wagner
5.	GALOP,	"Barn Yard,"	Fahrbach
6.	MARCH,	Dorscht No. 2,	Geo. Wiegand
7.	GRAND SELECTION,	"Flying Dutchman,"	Wagner
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2.	OVERTURE,	"Jubel,"	<i>C. M. v. Weber</i>
3.	SELECTION,	"Trebizonde,"	<i>Offenbach</i>
4.	DUETTO FOR CORNETS,	"Caprice,"	<i>Hamm</i>
5.	SONG,	"An Lie,"	<i>Beethoven</i>
6.	MARCH,	"Breslauer Turner,"	<i>Faust</i>
7.	OVERTURE,	"The Drama,"	<i>Kerksen</i>
8.	POLKA,	"Anvil,"	<i>Parlow</i>
9.	CORNET SOLO,	"Non é' ver."	<i>Mattei</i>
10.	VALSE,	"Casino Taenze,"	<i>Gungl</i>
11.	MARCH,	"Glen Island Club,"	<i>Diller</i>
12.	SELECTION,	"Lohengrin,"	<i>Wagner</i>
13.	CORNET SOLO,	"Evening,"	<i>Robbins Battell</i>
14.	GALOP,	"Dash,"	<i>Wiegand</i>
15.	MEDLEY,	Selected,	<i>E. Neyer</i>

Friday, May 6th, 1892.

1.	GRAND MARCH,	"Le Prophete,"	<i>Meyerbeer</i>
2.	OVERTURE,	"Si J'etais Roi,"	<i>Adam</i>
3.	SELECTION,	"Mikado,"	<i>Sullivan</i>
4.	POLISH DANCE,	"No. 1,"	<i>Xaver Scharwenka</i>
5.	CORNET SOLO,	"Serenaóe,"	<i>Schubert</i>
6.	MARCH,	"Beggar Student,"	<i>Wiegand</i>
7.	GRAND SELECTION,	"Mignon,"	<i>Thomas</i>
8.	DANS TURQUE,		<i>Daniels</i>
9.	FACKELTANZ,	No. 3,	<i>Meyerbeer</i>
10.	INTERMEZZO SINFONICO,	"Cavalleria Rusticana,"	<i>Mascagni</i>
11.	MARCH,	"Habsburg,"	<i>Krae</i>
12.	SELECTION,	"Bohemian Girl,"	<i>Balfe</i>
13.	DANS SULTANES		<i>Daniels</i>
14.	BARITONE SOLO,	"Belisario,"	<i>Bellini</i>
15.	POPULAR AIRS,	"Medley,"	<i>E. Neyer</i>

Saturday, May 7th, 1892.

1.	MARCH,	Wagner Motifs,	<i>Sonntag</i>
2.	OVERTURE,	"Morning, Noon and Night,"	<i>Suppé</i>
3.	GRAND SELECTION,	"Rienzi,"	<i>Wagner</i>
4.	LA PALOMA,	"Spanish Fantasie,"	<i>Yradier</i>
5.	CORNET SOLO,	"Embarrassment,"	<i>Abt</i>
6.	GRAND MARCH,	"Triumphal,"	<i>Dr. Volkmar</i>
7.	OVERTURE,	"Die Frau Meisterin,"	<i>Suppé</i>
8.	GRAND SELECTION,	"North Star,"	<i>Meyerbeer</i>
9.	VALSE,	"Skaters,"	<i>Waldeufel</i>
10.	BARITONE SOLO,	"Evening Star,"	<i>Tannhaeuser</i>
11.	MARCH,	"King Charles,"	<i>Unrath</i>
12.	GRAND SELECTION,	"Child of the Regiment,"	<i>Donizetti</i>
13.	CLARINET SOLO,	"Dinorah,"	<i>Meyerbeer</i>
14.	GALOP,	"High Ho,"	<i>Weingarten</i>
15.	MEDLEY,	"Jollification,"	<i>Geo. Wiegand</i>

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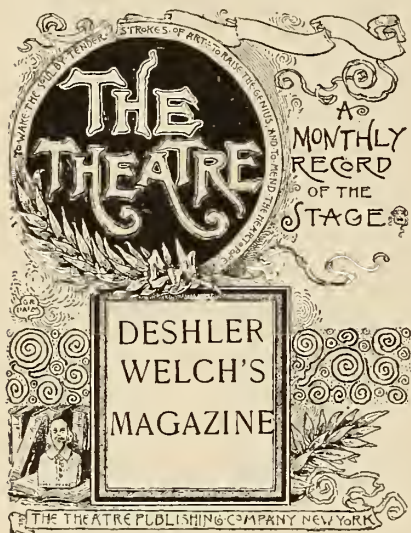
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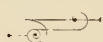
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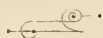
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